



THE TERMINATOR

Review by Alan Jones

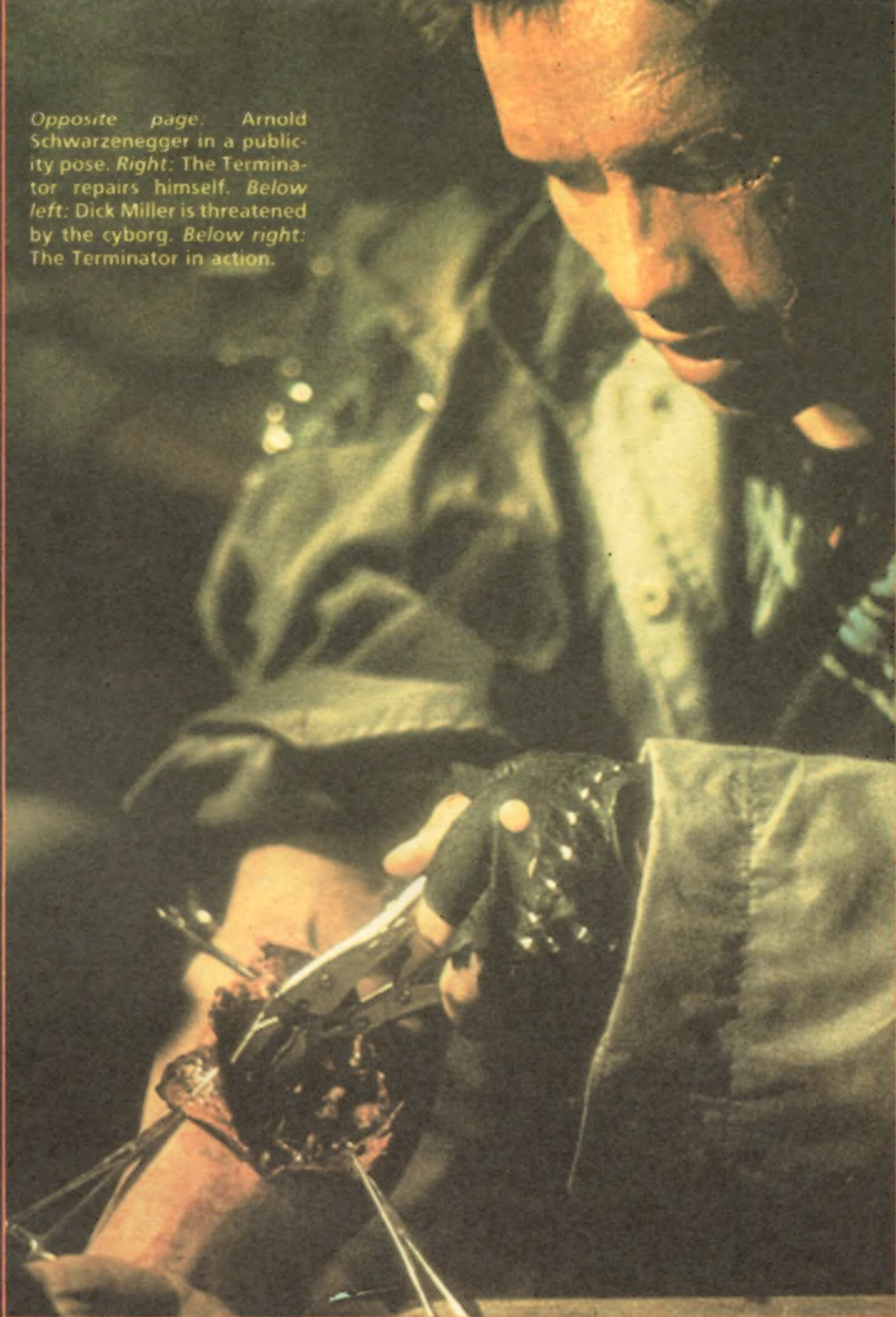
The *Terminator* is a cinematic dynamo. It's a powerhouse sci-fi action adventure which is undeniably the most thrill-packed movie-going experience for ages.

From the nuclear war-torn future of 2029, a cyborg – part man, part machine – (Conan's Arnold Schwarzenegger), is sent back to present day Los Angeles to kill a young woman, (Children of the Corn's Linda Hamilton), whose life could alter the course of history. Her unborn son is the next century's hope against the computer technology that rebelled, wanting all human life exterminated. Opposing the Terminator's deadly mission is one of this impending revolution's leading guerillas, (The Fan's Michael Biehn), who emerges through the same time warp in order to protect the intended victim and unknowingly play a major role in the future destiny of Earth. Meanwhile a baffled police force are confronted with two unconnected killings until they realise that the murdered women share the same name and follow each other in the telephone directory. . .

The Terminator generates high premium excitement from the opening frame onwards. And it is maintained right up until the nerve-jangling climax that will leave you limp in your seat. The reasons for this are quite simple:– the script is witty and well written, the direction superb with a nice eye for sharp detail and it's hard action all the way with no boring exposition to drag it down. And, it must be said, that for a time warp drama, *The Terminator* is extremely well thought out – or could it be that it just moves so quickly, you don't even have a second to consider any flaws?

Schwarzenegger says very little and moves with a determined menace in every step. The result is perfect casting

Opposite page: Arnold Schwarzenegger in a publicity pose. Right: The Terminator repairs himself. Below left: Dick Miller is threatened by the cyborg. Below right: The Terminator in action.



and, needless to say, his best acting assignment to date. Linda Hamilton scores heavily as the bewildered waitress who changes from frightened vulnerability to gaining a subtle strength in the knowledge that she could be the saviour of mankind in a touching and affecting way. But it is Michael Biehn's high octane purposefulness that is *The Terminator's* major asset. You won't have seen a performance quite like this in the fantasy field since Michael Moriarty in *Q – The*

Winged Serpent.

It's hard to believe that director James Cameron's last outing was the truly awful *Piranha II* considering the flair and all-stops-out visual dynamism contained here.

The Terminator just can't be faulted. The miniature and optical effects are a bit dicey admittedly, but it doesn't matter. They are more than made up for by Stan Winston's gorgeously gory prosthetic cyborg make-up – Schwarzenegger

operating on his sight mechanism is a real eye-opener! And the stop-motion work by Peter Kleinow is outstanding. It is he who single-handedly keeps the metallic skeleton coming at you long after you expect it and its climactic impact is *The Terminator's* most memorable feature.

Films rarely come faster and more furious than *The Terminator*. It should not be missed on any account and is already a contender for the film of 1985. ■